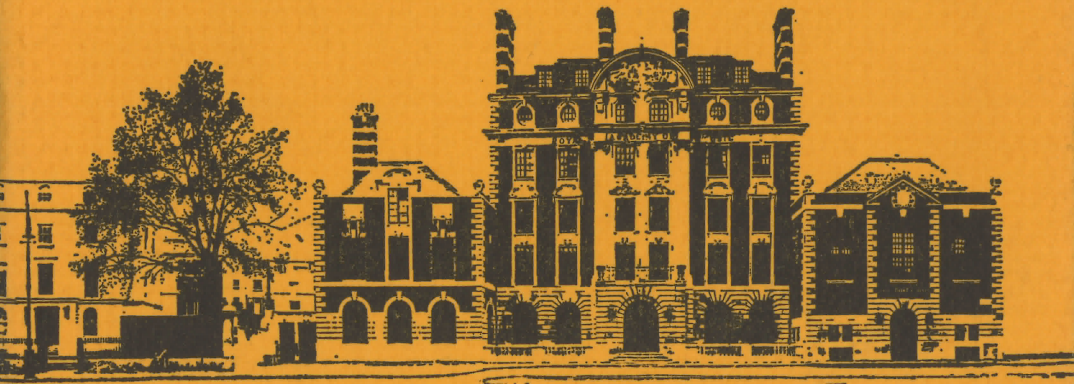
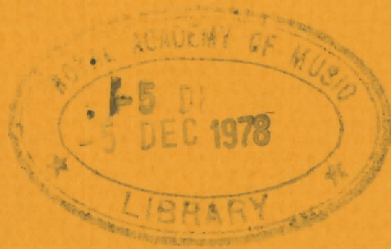


The Royal Academy of Music Magazine

No 218 Autumn 1978



The Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club and Students'
Union

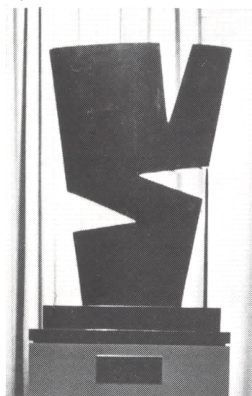
Editor Robin Golding

No 218 Autumn 1978

Royal Academy of Music
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Contents

- 2 Editorial
- 2 Prizegiving
- 7 Graduation
- 7 Early reminiscences of the RAM—and after *Lady Helen Willis*
- 9 Volti subito *Harold R Clark*
- 11 Sergiu Celibidache: Conductor Extraordinary *Brian Brockless*
- 14 Obituary: Ivy Angove *Margaret Hoskyn*; Lillian
Seccombe *Jennette Wickes*; Anna Instone *John Lade*
- 16 Notes about Members and others
- 19 RAM Club News *Madeleine Windsor and Guy Jonson*
- 19 Rex Stephens, President of the RAM Club *John Streets*
- 22 RAM Concerts
- 26 New Students
- 28 The Students' Union
- 28 Editorial *Mark Snee*
- 29 Review Week, March 1978 *Carol Calton*



Photograph by Douglas Hawkrige

The highlight of the Summer Term was undoubtedly the Opera Class's clever juxtaposition of Vaughan Williams's sombre *Riders to the Sea* and Poulenc's frothy *Les Mamelles de Tirésias* in May, at the first performance of which the Guest of Honour was HRH Prince Charles, who afterwards spared time to talk—with obvious interest and appreciation—to cast and orchestra. The Academy was also host, in June, to the sixth World Congress of the Viola Research Society, and put on for them a special performance of Bartók's viola Concerto, in which the brilliant soloist (deputising, at extremely short notice and with minimal rehearsal, for the indisposed Max Rostal) was Donald McInnes, with the RAM Symphony Orchestra under their conductor Maurice Handford.

Other recent, and more tangible, embellishments of the Academy are Denis Mitchell's striking abstract bronze *Bryher*, given by Mrs Madeline Thiman in memory of her husband Eric and strategically installed at the base of the main staircase from the ground to the lower ground floor, and formally 'opened' on 16 June; and two photographic enlargements of stage designs by Inigo Jones, which have been placed at the two main exits of the new Theatre.

Prizegiving

The Prizegiving Ceremony was held in the Duke's Hall on Thursday 13 July, with HRH Princess Alice, Duchess of Gloucester (President of the RAM) distributing the prizes, and S O Quin proposing a vote of thanks. Honorary Membership of the RAM was also conferred, personally, on Alfredo Campoli, Louis Frémaux and Rita Hunter, and Honorary Fellowship on John Bickerdike. In a short recital Anthony Marwood (violin) and Catherine Roe (piano) played Bloch's *Nigun* and Wieniawski's *Chanson Polonaise*, Op 12, and Nicola Lanzetter (contralto) and Stuart Hutchinson (piano) performed 'Where corals lie' from Elgar's *Sea Pictures* and 'Re dell'abisso, affretati' from Verdi's *Un Ballo in Maschera*.

The Principal, Sir Anthony Lewis, spoke as follows: 'Your Royal Highness, my Lord Mayor, Mr Chairman, Ladies and Gentlemen. Your presence, Ma'am, always lends a special distinction to these occasions and we appreciate very deeply your interest in our activities. We have grown to associate your Royal Highness with the historic events of the Academy, as when, earlier this session, you presided over the official opening ceremony of our new Sir Jack Lyons Theatre. During the years when the Theatre was building, and the Opera Class were forced to be vagrants with no fixed abode, you gave them and us great encouragement by following them into the wider purlieus that surround us of London University and Rosebery Avenue. So it was a particular pleasure to have Your Royal Highness here to greet us on our entry into the Promised Land of the new theatre now stretching out invitingly in our midst. You, Ma'am, have warmly commended the new Theatre, and I think there would be very few in this company who would not echo your approval. The Theatre has been put through many exacting tests and has emerged from them with the very favourable opinion of singers, players and audience alike. Especially noteworthy from the acoustical point of view is the blend of sound from stage and pit, while at last we have a stage of sufficient size to prepare students for professional conditions (it is in fact about the same area as the whole of the previous



Photograph by Tomas Jaski Ltd

theatre—an indication of our new scale of operations). Universal praise has also been accorded Mr John Bickerdike, happily with us today, for his skilful use of an awkward and predetermined site to produce a sense of natural spaciousness and theatrical atmosphere giving no hint of the restricted basis on which he had to work.

The opening performance, as your Royal Highness will remember, consisted of an Act of Purcell's *The Fairy Queen*, the first performance of a specially commissioned opera by John Gardner, and *Trial by Jury* by a former student, Arthur Sullivan. Mr Gardner's opera, based on Saki's *Tobermory*, was subsequently recorded in the studio and broadcast by the BBC. Since then we have had the privilege of another royal visitor to our new Theatre in the person of HRH the Prince of Wales. On Tuesday 23 May the Prince witnessed a double bill of Vaughan Williams's *Riders to the Sea* and Poulenc's *Les Mamelles de Tirésias*. HRH had previously attended a reception in this hall, during which he gave great pleasure by talking to numerous students and professors and expressing much interest in their plans and concerns. After the performance HRH complimented all taking part on the standard achieved and his favourable view was reflected later by the national press. Indeed the artistic success of these two notable operatic occasions is a credit not only to the Opera Class, so ably and imaginatively directed by Mr John Streets, but also to all those who support them. I refer to the singing professors of the students in the casts, the professors of the talented instrumentalists in the two orchestras involved, and the conductors who have trained them as well as those who directed them. I include also, of course, the production staff, amongst whom will be found some young stage managers from the Guildhall School of Music

and Drama, under an admirable arrangement with that institution, and, most definitely, Mr Cristofoli, who conjures up elaborate scenery on a budget that most opera companies would think was a fly's footprint on the accounts and works to deadlines that would make them faint. I am not forgetting either the sterling contribution of the student répétiteurs. The department of piano accompaniment, of which they are the product, has been growing steadily in importance over recent years, and provides a much valued component in Academy teaching. "Accompaniment" is the conventional term for an ensemble relationship with a singer or solo instrumentalist but this should not disguise the fact that this is an independent and highly expert skill in its own right, which many students choose to adopt as the basis of their careers.

Though we have obviously been much occupied during the past session with the impact of the new Theatre on RAM life, which it has widely influenced by virtue of its additional rôles of Concert Room and Lecture and Rehearsal Hall, it must not be imagined that other aspects of our work have been neglected. Our instrumental soloists continue to win high praise inside and outside the Academy; in fact we have just heard a very youthful exponent who won a place in the String Finals of the BBC "Young Musician of the Year" competition. The accomplishment displayed at our regular concerts and recitals is a high testimony to the guidance of our professorial staff, to whom I offer warm thanks for their highly productive support. The interest in music-making has indeed never been greater: three concerts a day are by no means rare, informal groups proliferate, and to say that the building was "humming with activity" would be a dangerous under-statement. There is a curious suggestion in the recent Gulbenkian Report *Training Musicians* that there should be more music-making in the music colleges. Sometimes I wonder if there were more music-making at the RAM whether the whole building might not suddenly, Jericho-like, crumble. However, we shall continue to take that risk and expand these activities; one area of expansion being contemplated is concerned, perhaps somewhat dangerously, with Brass Ensemble.

Nor have our successes been confined to the bounds of performance. On the more academic side this has also been a good year. The Finals of our GRSM Course produced two First Class Honours, and for the first time, no failures. Our congratulations go to the successful graduates and to Mr David Robinson for his energetic and stimulating direction of the course. We had also six students sitting for the Final Examination of the University of London B Mus Course, and all six of them gained Upper Second Class Honours. This must be a source of great satisfaction to Dr Arthur Pritchard, who has acted so ably as Academic Tutor to the course, a rôle which he relinquishes at the end of this session, having earned our warmest thanks for his guidance.

We say farewell at the end of this session to a number of very distinguished professors. Mr Frederick Grinke has been the doyen of our strings faculty for many years and, by the renown of his teaching and his prestige as a performer, has attracted students from all over the world and gathered around him colleagues of outstanding qualities. Largely owing to his influence the strings faculty of the RAM must be one of the most illustrious in Europe, and in saluting him with deep gratitude we must resolve to maintain the level of excellence that he has established, in line with the long and special tradition of the Academy in this field.

'Mr Sidney Harrison's notable achievements as a pianist are known to a wide public and we have been privileged to benefit also from his work as a teacher. The qualities of insight and lucid communication that have endeared him to his public outside have been put to the benefit of his pupils within these walls, who will certainly join in the general expression of thanks which we extend to him.

The organ has long occupied a central place in Academy studies and for over forty years Dr Douglas Hopkins has guided students in its exacting disciplines. He undoubtedly shares responsibility for the greatly raised standard of organ playing of recent years, clearly evident to casual or captive audiences in our churches and cathedrals today, and he takes from a deeply appreciative RAM warmest good wishes for his retirement.

The art of orchestral scoring is surely one of the most pleasant of skills, exploiting the entrancing colours which the modern symphony orchestra has at its disposal (in addition to more abrasive possibilities). After a long and successful career as a conductor, with a distinctive style and repertoire, Mr Leighton Lucas has shared his exceptional knowledge and experience of the orchestra in revealing to students methods of extracting the most from the orchestral palette. His own brilliant orchestrations will have served them as a model and a stimulus, and they will have been as grateful as we are for his expert help.

It is only the caprice of our alphabet that brings the ladies to the end of the line, for they are in the forefront of our thoughts today. Miss Lilly Phillips creates admiration and affection in whatever company she enters and we shall miss very much her personality as well as her devoted professionalism from our society. Patient and skilful guidance has been her characteristic, and the results can be heard all around the Academy in terms of accomplished cello playing. Thank you, dear Lilly, for giving such excellent counsel in living and learning; you have indeed won a special place among us.

We know that time stands still as far as ladies are concerned, but that having been said, I hope it will not be unbecoming for me to refer to the fact that Miss Madeleine Windsor took part in the Centenary Celebrations of the Academy in 1922 and has been closely associated with the RAM ever since. I think there is little she does not know about students, professors, Principals and the workings (and occasional lack of workings) of the Academy generally. All this knowledge is stored in her highly perceptive (but fortunately very discreet) mind for use as and when necessary. I, and I am sure other Principals before me, have been much beholden to her for her advice, and she is a constant mentor not only to her tutorial students, but to any who seek her aid. Good traditions are an invaluable possession for an institution, and Madeleine Windsor has cultivated and fostered the best traditions of the RAM in her teaching and personal guidance to the great benefit of our community.

Finally I must refer to two other ladies who have contributed greatly to our well-being. Mrs Rose Armstrong and Mrs Anna Cobos have catered for the needs of the inner man and inner woman for many years, often under very difficult conditions, and we shall all miss them very much, both as providers and friends. Long may they flourish and keep happy memories of the Academy!

Every year the list of awards in the programme for Prizegiving gets longer and longer, a source of great satisfaction to the

recipients and a tribute to the generosity of many donors. It is also, I feel, an indication of the esteem in which the Academy is held by its former students and professors and by the general public. During the past year no fewer than seventeen new awards have been forthcoming—six scholarships and eleven prizes—and for the first time the value of the prizes alone exceeds £5,000. In alphabetical order these new awards are:

Scholarships Fishmongers' Company Scholarship
Sara Krein Scholarship
St Marylebone Educational Foundation
Scholarship
Jennifer Vyvyan Scholarship
Isobel May Walton Scholarship
Florence Whitlock Gift

Prizes John Barbirolli Memorial Prize for Cello
John Barbirolli Memorial Prize for
String Quartet
Harry Fisher Memorial Prize
Evelyn German Prize
Dorothy Grinstead Memorial Prize
Michael Head Memorial Prize
Harry Isaacs Memorial Prize
Maurice Loban Prize
Max Pirani Memorial Prize
Helen Read Prize
Eric Thiman Prize.

'We are delighted to receive this help, and thank all the donors most warmly. Let no one imagine that there is a superfluity of awards. Student grants are being constantly eroded by inflation and in some areas are still at the discretion of local authorities; instruments of a quality adequate for a professional career are now prohibitively costly and the very basic material of music making—the printed copy—has risen enormously in price. So we are grateful for the value of the prizes and the prestige that goes with them, and I would also draw your attention to the list of funds given on page 18 of the programme, which may be used for the general assistance of students. The existence of these funds has often meant the possibility of the continuation of essential studies for a deserving student.

'This report is in a very strange version of ternary form in which the first subject was a development section, and I give notice to Mr Hans Keller that I claim copyright in this. So now, at the return of the first subject, we are back on the development, for you will remember that the Theatre was only the first stage of a more extensive scheme to include new practice and rehearsal rooms and other facilities most urgently needed. Plans for all these developments are in existence and we are now simply awaiting the final go-ahead from the Government to put the various projects out to tender. In fact, work would probably have started by now had there not been disagreement at a level beyond our normal official contacts as to the order in which the improvements should be undertaken. This order is important if the minimum disruption is to be achieved within the Academy, and it is worth the delay to obtain the best possible arrangement. In all these complicated negotiations the Academy has relied greatly on the skill and persistence of the Administrator, Mr George Hambling,

whose indispensable rôle in the success of the development scheme so far has been recognised by the award of an Honorary FRAM. I think we have to confess that the continued and blissful absence of contractors' noise and dust is not altogether unwelcome but we must not allow ourselves to get too flabby, and prepare to steel ourselves to the rigours (hopefully less drastic than previously) that lie ahead. If the results of the next development are as successful as the Theatre, they will well justify the endurance of the interim. Then at last our long-suffering House Manager will cease, to use a metaphor that may appeal to him, to feel that he is eternally trying to get a quart into a pint (or should I say millilitre?) pot. That will indeed be a day to look forward to, and let's hope it comes soon.'

Graduation

The Graduation Ceremony was held in the Duke's Hall on Friday 14 July. The Chairman of the Governing Body, Sir Edmund Compton, took the Chair, and the Diplomas were presented by the Principal. Honorary Membership of the RAM was also conferred, personally, on Sidonie Goossens, David Lumsden and Robert Tear, who were introduced by Rex Stephens. Before the ceremony John Shepherd (organ) played Mozart's *Fantasia* in F minor/major, K 594 and Reger's *Fantasia* in D minor from Op 135b, and during the processions the March from Handel's *Occasional Oratoria* and Liszt's Introduction and Fugue on the Chorale 'Ad nos, ad salutarem undam'. In a short recital during the ceremony Robert Ferriman, Mortimer Rhind-Tutt, Alan Holford and Nicholas Breeze (trumpets), Phillip Walker and Byron Jenkins (horns), Simon Hogg, Nicholas Efthimiou and John Mitchell (trombones), and David Powell (tuba) played a Suite by Tilman Susato and the Trumpet Voluntary by Jeremiah Clarke, both in arrangements by John Iveson.

Early reminiscences of the RAM—and after

*Lady Helen Willis
(née Mott)*

As a 'teenager' my first entry, in 1900, through the doors of the old RAM in Tenterden Street was apprehensive and uncertain, until I came in contact with a group of students of my own age attending some of the same sessions. One of these was called 'Sight-Singing', which always finished with a tune played on the piano with much left-handed camouflage.

Five of us—mostly in pigtails—sat in a row together—Myra Hess, Irene Sharrer, Hilda Saxe, Dorothea Webb, and myself—a bunch of giggling girls! I was the only one with perfect pitch, so when it came to Dictation of the Tune I was bombarded with 'Helen, quick, which note does it start on? What's the key?' etc, until we all got down to scribbling some sort of version of the Tune eventually to be heavily criticised by the Professor. One day Myra came in late from her piano lesson, and Irene immediately whispered: 'What did Uncle Tobs say?'. 'He said I'd play it better than you one day' (Beethoven). 'He didn't'. 'He did'—*ad lib*, until we told them to shut up hissing like cats!

It was a great spree to go and listen in the big Hall to rehearsals for concert or festival performances, as there was a three-manual organ and plenty of room for a full orchestra and chorus. I can remember the day when, to our glee, Clara Butt was the soloist and was repeatedly admonished by the conductor for 'booming' away

incorrectly. During the interval—with Randegger on one side and the conductor on the other, she was audibly taught the right notes one by one! A story for students to gossip about for many a day!

We had orchestral practices every week, generally conducted by the Principal, Sir Arthur Mackenzie, professionals always leading each group of instruments. I sat with all the cellos, below the horns, with Dennis Brain's father Aubrey blowing down my neck. He was a dear, and much addicted to snuff! Then in the centre were the timpani, with Arnold Bax in charge—who always used the right-hand drum as a table for his MSS, tidying up the score to be ready for his composition lesson with Corder later on. The middle and left-hand drums he kept permanently tuned to tonic and dominant (if we were playing classics) and just thumped them *ad lib* to fit! Poor Gwen Mason was always in trouble with her harp being out of tune. On one occasion Mackenzie was heard to say (*sotto voce*) that 'If there were harps in Heaven he hoped to God he wouldn't be there'.

One day I became the scapegoat. We were rehearsing Berlioz's *Carnaval Romain* Overture for the end-of-term concert at the Queen's Hall. The opening has a very significant phrase for the cellos. I decided after one look that it was more than I could tackle, so did a little 'pretending' with my fingers and bow, when suddenly I heard 'You, you, there—if you don't play the notes, I'll throw the stick at you!' I almost burst into tears, and bent down to pick up my cello duster and blow my nose, by which time the worst was over and I managed to carry on. When we finished I was grateful to my pals for being sympathetic and understanding!

I studied the cello with Signor Pezze, a tall elderly Italian with greasy locks and a benevolent face. I went to his house in St John's Wood every week for my lesson, and time seemed to be of no consequence as the morning passed by only too quickly. He was a wonderful teacher and as patient as a saint. He told me he was with the Piatti Quartet before coming to England, and it was their practice to play the classics from memory at concerts—rehearsing together on the train journeys with pocket editions. Later he gave these to me, and I presented them to the RAM Library.

For my second study I abandoned the piano and took Elocution, with Dorothy Thomas—which I found an enormous help with memory, stage deportment, and in later years public speaking. Then there were classes on 'Elements of Music' (always referred to as 'Dregs of Music') taken by J B McEwen—later, when Principal, to be my Professor for Harmony and Composition. Regular quartet practices and solo appearances at concerts, etc were all rewarding experiences.

Having got through all the examination without any set-backs, I left in 1906 for further study to establish myself as a soloist (following in the footsteps of May Mukle, one of Pezze's star pupils) and gradually began to climb the professional ladder with recitals and concert appearances in London and the provinces.

I was booked to play the Haydn Concerto at the 1914 season of the Proms, which was cancelled when the War suddenly struck and everything was stopped. Quite unexpectedly I was asked to be one of a concert party and join Carrie Tubb, Gervase Elwes, a contralto, a pianist, and a Harry Lauder Scottish 'Jock'. We were to be the first concert party to go to France under the auspices of the YMCA Entertainment Scheme (later to be called the Lena Ashwell Concert Parties) to tour the various centres in the Military

Zone. We gave innumerable concerts in all kinds of conditions and places, including hospitals and camps for wounded soldiers. In December 1914 we were actually near Étaples, behind the firing line.

I shall always have a remembrance of those haunting and rewarding days—never to be forgotten!

Volti subito

Harold R Clark

'Wigmore Hall requires backstage attendants, weekends. Must be able to turn music pages.' This advertisement, which appeared in a recent issue of a musical weekly, caught my eye as I dipped into the classified columns during an idle moment, and thus stopped in my tracks, I was prompted to consider the status and qualifications of a fully fledged, if not professionally recognised page-turner, and to recollect some of my own experiences both as giver and receiver of what, I hope, in the majority of cases, may be described as good turns.

I should hardly regard page-turning as a backstage activity, unless the performer is also, for some reason, unseen. The self-effacing figure, who creeps to his position whilst the pianist is taking his bow, is certainly, though peripherally, a part of the platform scene. He may be vaguely observed in a televised duo, and a purposeful hand or arm may occasionally cut across the inevitable close-up of the keyboard, but, whether in the studio or the concert hall, he remains unhonoured and unsung. Even the midget Hercules—a backstage attendant, if ever there was one—steps momentarily into the spotlight when he hoists the lid of the Albert Hall piano, and is accorded an ovation by the festive-minded Promenaders. It would be too much, however, to expect public acclaim for two hours of faultless service from the page-turner.

It may have been your misfortune, as it has been mine, to encounter three of the most dangerous types of turner: if so, you will already avoid them like the plague, but do not attempt to do so by turning your own pages—that is not entirely free from hazards! First, there is the over-anxious individual, so intent upon making his move in time that he becomes obstructive. I have vivid memories of accompanying at a festival 'assisted' by such a type. We had scarcely started, when he began to hover, with outstretched arm obscuring at least three staves (he was not to know that, in an emergency, I was practically sight-reading) and every time I struck out for a low-lying bass octave, his considerable bulk was in the way.

A close second is the absent-minded type, who is lost in listening to the music instead of keeping his eyes on the score. If desperate nods fail to bring him to attention, a well-directed kick with the left foot might serve, except that such situations tend to arise during a *una corda* passage!

The third species is deceptive in the extreme. He radiates efficiency and inspires total confidence, but then proceeds to forget the most vital of the carefully pre-arranged repeats, bringing the performance too close to disaster for comfort.

There is, of course, a fourth and rarer type, usually a student or fellow artist, who is actually familiar with the score, having played it himself. He possesses a complete *rapport* with the performance as a whole, and anticipates the approach of a turn without fussing at your elbow. His movements are calmly accomplished, neither obtrusive nor obsequious, and he can even be trusted to arrange a



PETERBOROUGH
CATHEDRAL

3rd
OCTOBER,
1958



MYRA HESS

*To Harold Clark
With my warmest wishes
and gratitude for perfect
and sympathetic page turning*

*'To Harold Clark
With my warmest
wishes and gratitude
for perfect and most
sympathetic page
turning*

Myra Hess'

series of single copies in their correct sequence, in readiness for the next group to be played.

My personal apprenticeship as a page-turner began when I 'turned', with a co-turner, for York Bowen and Harry Isaacs, in one of their recitals broadcast from the BBC's Maida Vale Studios. We were both treated to a sumptuous lunch after the programme—an inspired gesture of appreciation to hungry students! I shall never forget the much later occasion when I was privileged to turn the pages for Dame Myra Hess, who, towards the end of her career, felt more secure if the copy was on the music-stand for reference. (She did not, of course, really 'play from the music'.) Her sanely human attitude is well-reflected in her mock-serious aside before beginning the Schubert A major Sonata—'If I forget, you point: if I still forget, you play.' I continued turning dutifully throughout the slow movement, observing that her eyes were closed for most of its length. It was a magical performance.

My most athletic 'turn' occurred in a duo recital for clarinet and piano at the

local Technical College, where the students from a course in ikebana had seen fit to adorn the platform with their more ambitious creations. I had arranged to leave the pianist's side to turn an awkward page for the clarinettist in Malcolm Arnold's Sonatina, and then make a dignified but speedy retreat to the piano part, where the next turn was only a matter of a few bars away. Since the music was bucketing along with Arnold's characteristic *brío*, the move would have been a challenge in any circumstances, but I had reckoned without the phalanx of fronds and floral spires ranged immediately behind the piano, and it was unthinkable to cross the stage in front of the performers. I found myself ducking beneath a botanical galaxy of unimaginable proportions in order to reach the clarinettist, fearful of dislodging some rarity with a jarring thud. How I contrived to win the same obstacle race on the return journey, and arrive in time for the pianist's turn, I shall never know, but I do know that my professional aplomb received a severe jolt.

If, in your performances, you are blessed with such a paragon as the fourth character in my list, do find some way of letting him know that you appreciate his help. Most people like to be thanked for what is usually a voluntary, and very often a taxing, commitment. (The current rate offered by the Wigmore management is £3 per concert, but that, remember, includes the backstage duties.)

One of my former pupils must have turned thousands of pages over a number of years in an annual series of recitals for which I am responsible. When he left for the RAM, I hit upon the idea of devising a commemorative certificate (with Distinction) which I gave to him to mark the achievement. He assures me that this document is still preserved, together with his more orthodox diplomas, as a treasured possession.

Sergiu Celibidache: Conductor Extraordinary

Brian Brockless

A number of pleasant reminiscences were evoked when the Editor, earlier this year, mentioned the possibility of an article on the so-called 'legendary' Sergiu Celibidache. It was in 1961, while I was studying at the Accademia Musicale in Siena under the maestro, that I received an invitation to join the teaching staff of the RAM. It was in the following year that Celibidache conducted in London for the first time for over twelve years. He was to return again in 1962 and 1963 (the year in which his teaching appointment in Siena came to an end, and which is again pleasantly associated in my own mind with the gaining of a conducting prize); thereafter he was destined not to return to our shores until April of this year, when he conducted three outstanding concerts with the London Symphony Orchestra at the Royal Festival Hall, subsequently taking the orchestra on a tour of Spain. On the strength of these concerts he has been invited back again in November—a fact which lends a certain topicality to this brief sketch. It is hoped that Celibidache's association with the LSO will now continue on a more regular basis.

Celibidache was born in Romania in 1912. He began his musical education in piano and composition at the age of six. He himself has stated publicly that he did not learn to speak until he was eight or nine years old. His father, apparently, had high hopes of his son following a political career with some curious ambition that he was to become Prime Minister of Romania. (The thought is perhaps not so outrageous, since I seem to recall a comment by Cecil Gray somewhere that Sir Thomas Beecham had all the qualities of a public image that would have made *him* an outstanding politician and Prime Minister!) Whatever the truth of Celibidache's early speech problems, he has most assuredly overcome them. He conducted the course in Siena in at least five languages and is reputedly fluent in eleven.

His university education placed special emphasis on philosophy and higher mathematics and he has done a considerable amount of research into the aesthetics and psychology of music. This all began in 1933 when, defying parental opposition, he fled his native Romania to study music in Paris where he also played jazz piano in the night-clubs and in a dancing school. The benefits of such experience found later expression in his extremely stimulating conducting classes, in which he frequently improvises in the most imaginative manner to test his students' abilities to sort out complicated rhythms, often fitting a well-known melody against a previously established Slav-type dance tempo in (say) 5/8, 7/8, 10/8 or 11/8, to develop a kind of freedom of thought and gesture.

In 1936 he went to Berlin where he studied composition at the High School for Music under Heinz Thiessen and at the Friedrich Wilhelm University under the musicologist Arnold Schering. He spent the war years as a student in Berlin, keeping himself out of the army by time-after-time anticipating the conscription authorities through selecting and starting new courses! At one time he went 'underground', being wanted by the Gestapo. Shortly after the end of hostilities, his old composition professor came running through the streets of the bombed-out city to tell him that the Americans were forming a symphony orchestra and that he (Celibidache) should apply for the position of conductor. His audition—Brahms's first Symphony and Stravinsky's *Firebird*—was apparently a stunning success, and he got the position. But the story goes that before he had signed the formal contract, the Berlin Philharmonic had heard about his 'baptism of

fire' and offered him the first concert in the defeated country. He became resident conductor of the BPO, later sharing the conducting with the re-instated Wilhelm Furtwängler, from whose musical example he vastly profited. The Berlin Philharmonic Orchestra was thus, it is said, the very first orchestra he conducted: and as Celibidache again confirmed in his open press conference in London last April, he asked for twelve rehearsals and got eight. He dismisses this luxury with a cynical comment, saying that he needed the rehearsals to learn to conduct the music properly! For his current concerts with the LSO he is getting six or seven rehearsals per concert. He frequently repeats his programmes at subsequent concerts on tour, as was the case last April when the LSO embarked on a highly lucrative and musically outstanding tour in Spain. The LSO regard their music-making on these occasions as having achieved a standard of orchestral performance and inspiration as high as they have ever known throughout their long and distinguished history. Celibidache remained with the BPO from 1945 to 1951 and was largely responsible for the re-establishment of the famous orchestra after the Second World War. He considered it his duty to 're-Europeanise' the German musico-cultural mentality after the war and gave as many as 120 'first' performances of non-German works in Berlin.

There is a rather moving story that during the early post-war months in Berlin. The Salvation Army was allocated a block of buildings for its 'red-shield' canteen work; and it was in one or more of these rooms that the Berlin Philharmonic held its sectional rehearsals—the full orchestral ones being held in another nearby building. A number of now high-ranking members of the Salvation Army got to know Celibidache and the players of the BPO very well. Despite the very serious food shortages at that time the Salvation Army managed somehow to keep the Berlin Phil well supplied. During rehearsal breaks the SA and the BPO shared the canteen. The man in charge of the Berlin Red Shield Club at that time was a certain Vic Scales (now at Walsall) and Celibidache, having learned of Scales's love of music, suddenly asked if he would like to take the BPO through a piece of his own choosing. Time for studying music scores was very limited in those busy days when thousands of troops passing through Berlin looked to Scales and the Red Shield Club to help them. Scales chose Ponchielli's 'Dance of the Hours' and he is probably the only non-professional ever to have had the honour of conducting this great orchestra*. It was a gesture of appreciation on the part of Celibidache and the BPO for the help they had received from the staff of the SA at a difficult time.

Celibidache first conducted in England in 1948/9 when he gave concerts with the London Philharmonic Orchestra and Choir (chorus master the late Frederic Jackson). Since he relinquished the BPO, Celibidache has not had a permanent appointment, although he was chief guest conductor of the Stockholm Radio Symphony Orchestra for seven years in the late 1950s and early 1960s. Incidentally, he turned this orchestra into one of the very finest in Europe and took them on tour ending with a concert in Berlin, which was received with such rapture that there was a

*I am indebted to Captain G Twitchen of the Salvation Army for this story of mutual generosity.

forty-minute demonstration and shouts of 'Celibidache belongs to us!'. (Celibidache, along with another electrifying performer, Leonard Bernstein, is allowed no contact with the BPO under the present Karajan *régime*.) He now conducts at various major European Festivals and in Israel, Mexico, Paris, Stuttgart, Copenhagen and especially in Japan, where they can afford him, and where he says they would be willing to build a special concert hall of his own acoustic design and structure if he were to conduct there a minimum of four months each year. In passing, one should perhaps mention that the maestro is a student of Zen Buddhism (having been instructed by a Buddhist Monk, Tan-Chan) and of Yoga. One of my early private meetings with him was in a hotel where he conversed with me upside-down, standing on his head against the wall! Last year he spent a number of weeks in a monastery in Japan.

Celibidache's 'legendary' reputation seems to relate to the fact that he is not interested in recording, and to various stories of his sometimes difficult and demanding rehearsals, which, certainly on one occasion, led to the Italian Radio Orchestra (RAI) throwing their parts and some music stands at him—thus bringing his association with that orchestra to a premature conclusion. Recordings do exist, but basically I think it would be true to say that he regards a performance as being, in the event, a spontaneous affair reflecting a number of circumstances which cannot properly be perpetuated, since a particular 'interpretation' (a word he despises) of a piece of music can only happen once. He has spoken, and is reputed to have written at length on the subject; but the greatest effect of his views has been that although arguably the greatest living conductor, he has remained a somewhat nebulous, enigmatic, controversial, shadowy and lonely figure in the world of music.

His philosophy of music, which he designates 'Phenomenology' (after Husserl) and his profoundly thought-out system of conducting and its practical technique and application in gesture, were an illumination to his students in Siena and elsewhere. This might be the subject of a subsequent article or lecture. Or perhaps the RAM could arrange for the maestro himself to give a spontaneous talk with student and staff participation and questions, to coincide with one of his forthcoming visits to London with LSO.



Obituary
Ivy Angove
1886-1978

Margaret Hoskyn

With the death on 28 March of Ivy Angove, an outstanding musician and a brilliant personality passed from the South African scene. Born in London in 1886, Ivy St Aubin Angove was soon recognised as an infant prodigy. She began to play the violin at the age of six, and attended the Hampstead Conservatoire, where she studied the violin under August Wilhelmj and harmony and counterpoint under Cecil Sharp. They became great friends, and one of her earliest memories was of being taken by him in a hansom cab to watch the cricket at Lord's.

It seems almost unbelievable, but Ivy passed the Performers' LRAM with 98% at the age of thirteen—wearing, she once told me, a blue sailor suit with a large collar for the occasion. Thanks to Hans Wessely, who was one of the examiners, she was awarded, without competition, a scholarship to the RAM, where her fellow students included Myra Hess, Irene Scharrer and Harold Samuel. Later she studied in Prague under Sevcik, and became the brilliant performer she had promised to be.

On returning to London, she began her concert career with recitals in the Queen's Hall—she made her début there at the age of eighteen in a concert with the London Symphony Orchestra under Sir Landon Ronald. She played in the Royal Albert Hall, too, and under many famous conductors on the Continent as well as in England. During the First World War she often played to the troops. Shortly after hostilities had ceased she met and married Kenneth Holme-Barnett, who, having been wounded and taken prisoner, was recuperating at a friend's house in London.

It was, understandably, a matter of surprise and concern to her friends that Ivy should give up the promise of such a splendid musical career to marry a farmer and embark on such a very different life in remote South Africa. She and her husband came out to the Cape on a troopship at the end of the war, and settled on the Rhodes fruit farm 'Vredenburg', where Ken was manager.

As well as being a virtuoso of the first rank Ivy was a brilliant and inspiring teacher. Before she joined the staff of the South African Conservatorium of Music at Stellenbosch in 1922 she taught privately at home, her pupils gladly walking the five miles along the railway line from Stellenbosch to Vredenburg. Her charismatic personality and her beauty gave her a tremendous influence over her pupils, who all loved her dearly. She taught at the College of Music in Cape Town as well as in Stellenbosch, and often played in the augmented symphony orchestra among the first violins; she also performed concertos with the Cape Town orchestra as well as in other parts of the country.

After some years the Holme-Barnetts left Vredenburg and bought a farm in the region west of Stellenbosch, to which they gave the name 'Devon Valley' because its 'good red earth' reminded them so much of home. We in Stellenbosch have good reason to be grateful that Ivy Angove gave us the best years of her life; if she had remained in England she might well have had the whole musical world at her feet.

Lillian Seccombe will be remembered by all her colleagues and pupils, as not only a fine musician but more especially as an outstanding piano teacher. She encouraged all her pupils to give of their best at all times, and if they did not she rebuked them in a firm but pleasant way that was a characteristic of hers.

Miss Seccombe held many teaching posts, including that of Head of the Department of Music at St Mary's School, Calne, at



Anna Instone,
1912-78

John Lade



Tottenham High School for Girls, and at the Mary Datchelor School. She had been on the teaching staff of the Junior Exhibitioners' Course at the Academy for over thirty years, and was teaching on Saturday mornings up to the time of her untimely death in November 1977. She was also a very successful gardener and was well known for her 'green fingers'; walking and climbing figured largely in her life, and she loved heights, both mountains and hills.

I regard myself as privileged to have been a pupil of hers for seven years whilst a Junior Exhibitioner, and with her death the RAM has lost not only an excellent teacher but also a kindly, smiling personality. Our thoughts should go out at this time to her great friend and colleague, Una Gwynne.

Anna Instone, who died on 22 April, was born on 17 February 1912, the second of the five daughters of Sir Samuel and Lady Instone. As her father was distinguished in the world of shipping and a pioneer of commercial and civil aviation, and her mother a concert violinist, Anna grew up in a happy atmosphere of travel and music. There is, in fact, a charming photograph of a family string quintet, with Anna at the piano, conducted by their old friend Sir Frederic Cowen and playing, not *The Butterfly's Ball* as one might have expected, but nothing less than the *Tannhäuser* Overture! I am told by one of her sisters that the reason Anna was encouraged to take up the piano was that her mother wanted an accompanist readily available, so in September 1928 Anna entered the Academy. Her piano teachers were Harry Isaacs and Max Pirani, and the viola was her second study. She remained at the Academy till January 1933 and joined the BBC later that year. She showed an early flair for devising record programmes (with the then very slender resources) and the gramophone record became an important part of her life for the next forty years or so. Gradually, with the help of her librarians, she was to build up what was to become one of the biggest, if not *the* biggest, gramophone library in the world. By the time I met her in 1947 she was Head of the Gramophone Department and was in charge, with a large staff of producers, of all programmes using commercial gramophone records from *Housewives' Choice* to the more esoteric music of the Third Programme.

However, what made her known to the widest musical public came about in 1944 when she collaborated with Julian Herbage, then a member of the BBC's music staff with a lot to do with planning, in thinking up a programme aimed at informing the average music-lover about a variety of different subjects. They were soon to become husband and wife and there could have been no better choice of personalities for a programme of this kind; Julian a serious musician but with an unusually catholic taste, Anna, already an experienced producer of gramophone feature programmes and also with a serious musical background (though I only once saw her touch a piano in the thirty or so years I knew her). *Music Magazine*, as the programme was called, ran for twenty-nine years; it was never highbrow or patronising but never shirked a subject of importance because it presented difficulties of presentation—atonal, serial and *avant-garde* music were all dealt with from time to time.

Lillian Seccombe,
1905-77

Jennette Wickes

Anna was very firm as a producer, but always helpful and never fussy or bossy; her sense of humour was far too great for that. What she cared about above all was the effect of a programme upon the average listener who needed to be *entertained* as well as informed. It is sad that not long before her death she had been engaged to produce a weekly classical programme for Capital Radio and that illness finally prevented her from achieving what would have undoubtedly equalled many of her past successes.

Notes about Members and others

Sir Thomas Armstrong was eighty on 15 June, and a party to celebrate the occasion, organised by the Musicians' Benevolent Fund, was held at the Academy on 4 July. 162 friends were present. During the early part of the evening a brief programme of music was presented in the Theatre, including a short recital by Thomas Hemsley, accompanied by Philip Cranmer, and some part-songs sung by a group of RAM students directed by the Principal, and later, after supper, eloquent tributes were paid to Sir Thomas by Philip Cranmer and Sir Arthur Norrington.

Sir Lennox Berkeley was seventy-five on 12 May, and the event was celebrated by a Birthday Concert in the Queen Elizabeth Hall that included three works by Sir Lennox: the *Antifon* for strings, the *Dialogue* for cello and chamber orchestra (soloist Christopher van Kampen), and the *Stabat Mater*, newly arranged for six voices and small orchestra by Michael Berkeley; the Park Lane Music Players were conducted by Nicholas Braithwaite. On 30 May the RPO gave the first performance of Sir Lennox's fourth Symphony at the Royal Festival Hall under Sir Charles Groves.

Terence Judd, son of Anthony and Gloria Judd, came fourth in the Sixth International Tchaikovsky Competition held in Moscow between 15 June and 5 July, and Christian Blackshaw, placed fourth in the last Van Cliburn Competition, came fifth. They are the first British contestants to reach the finals since John Ogdon was awarded joint first place with Vladimir Ashkenazy in 1961 and John Lill won outright in 1970.

The Muriel Taylor Scholarship Award for 1978 was won by Alexander Baillie, a former student of Joan Dickson and Anna Shuttleworth at the RCM, and latterly of André Navarra and Jacqueline du Pré. Alexander Baillie intends to put his award of £800 towards the cost of advanced study with Pierre Fournier. The Trustees of the Fund anticipate that it will be possible to increase the annual award to £900 as from 1979.

John Barker (baritone) and Marilyn Phillips (piano) gave the first broadcast performance of *Raiders' Dawn*, a song-cycle by Mansel Thomas, former RAM student and sometime Head of Music, BBC Wales, on BBC Wales in May.

Robin Fox has been appointed Music Master at Chace School, Enfield, from September 1978.

Jacqueline Stoker has had her third book, *Make Your Choice—Speeches for the Young Actor*, published by Samuel French Ltd. It is a companion volume to the earlier *Speeches for the Younger Actress*.

Two ex-RAM correspondents were represented in the BBC's *Any Answers?* programme on 15 June: Anne Marsden-Thomas on the inefficiency of postal services, and R H Clifford-Smith in support of women being allowed to wear trousers.

David Carhart's *Three Songs* for mezzo-soprano and piano were performed by Valerie Baulard and Roger Vignoles on BBC

Radio 3 in May, and his cantata *The World's Light*, for soprano, trumpet, piano and SATB, commissioned by the London Borough of Merton, was also performed in May. In June his *Cinque Canzoni* were performed by the Elizabethan Singers at the Purcell Room, and two prize-winning works were given their premières at the Toronto Festival.

Hubert Best has been appointed Organist and Master of the Choristers at Birmingham Cathedral.

Alfred Nieman's *Meditations on Paradise Regained*, an Arts Council commission, played at Long Island, New York last year, was broadcast on 16 July in the third of the BBC's 'Music in our Time' series.

Wyn Morris has recently recorded Mahler's second and ninth symphonies with Symphonica of London for Symphonica Music Ltd, and during the last year the company has reissued his earlier recordings of the fifth and eighth symphonies; recordings of the sixth and seventh symphonies are planned for the near future. Reviewing his recording of Beethoven's *Eroica* Symphony in December 1977, the enthusiastic critic of *Gramophone* described Mr Morris as 'our Celtic Furtwängler'.

Dr Arthur Pritchard has been appointed Organist to London University from 1 September 1978 for three years.

John Arnold won first prize at the International Conductors' Competition organised by Swiss-Italian Radio in Lugano in February. The prize of 3,000 Swiss francs also includes invitations to conduct concerts with Swiss-Italian Radio and other Swiss orchestras.

Paul Steinitz has been invited back to Detroit to conduct another Bach concert on 21 March 1979 (Bach's birthday) with the chamber section of the Detroit Symphony and the Kenneth Jewell Chorale. The programme will include Bach's cantatas 159 and 182. The project of giving public performances of all Bach's Church Cantatas with the London Bach Society and the Steinitz Bach Players enters its twenty-first year this season. At the second of these concerts, on 10 February, Christopher Brown's *Three Mediaeval Lyrics*, commissioned by the LBS for its second American tour in 1973, will receive its second performance in this country.

Jeremy Brown gave the first performance of Elisabeth Lutyens's *Seven Preludes* for piano, Op 126 (commissioned by him) at the Wigmore Hall on 4 November.

Georgina Dobrée is the instigator of and the principal performer in two more records issued recently by Chantry Recordings in association with Discourses Ltd (details of the first three releases can be found in *Notes* in issues 212 (Autumn 1976) and 213 (Spring 1977)). The new discs are entitled 'Contemporary Clarinet' Vol 1 (ABM 24) and Vol 2 (ABM 25), and feature music by Stravinsky, Phyllis Tate (the Sonata for clarinet and cello), Arnold Cooke, Richard Rodney Bennett (*Crosstalk* for two basset horns), Roger North (*Salle d'Attente* for three clarinets), Elisabeth Lutyens, John Mayer, and Morris Pert (*Eoastrion* for E flat clarinet and tape). The other artists taking part are Thea King, Daphne Down, Jack Kirstein, and Morris Pert.

Simon Rattle conducted the first performance of Peter Maxwell Davies's Symphony with the Philharmonia Orchestra at the RFH on 2 February, and performed it again at the 'Proms'; he was the 'castaway' on the BBC's *Desert Island Discs* on 5 August, and conducted twelve performances of Mozart's *Così fan tutte* with

the Glyndebourne Touring Opera in the autumn. Together with Sir Robert Armstrong, Tina Gruenberg, Felicity Lott and Raphael Wallfisch (and ninety-five others) he was chosen by the *Sunday Times* in their *Magazine* for 2 April as one of 'Who will be who in the 1980s'.

Bill Sweeney's *Nine Days* was performed recently in Glasgow by Alan Hacker, and his *Sonnet to Orpheus*, the third part of his *Three Paraphrases to Poems by Rilke*, was broadcast by Colin Kingsley, who will play it in Tokyo next year.

Recent London recitals have been given by Paul Roberts, piano (Wigmore Hall, 22 May), Roderick Elms, piano (Purcell Room, 8 June), Eleanor Alberga, piano (Purcell Room, 12 September), Grahame Jones, piano (Wigmore Hall, 24 September), Penelope Cave, harpsichord (Wigmore Hall, 28 September), Kathryn Harries, soprano (Purcell Room, 8 October), Jonathan Williams, cello (Purcell Room, 9 October), and Malcolm Rudland, organ (Royal Festival Hall, 18 October).

Christine Taylor, accompanied by Clara Taylor, also gave a Purcell Room recital on 30 October; the next day, joined by Malcolm Messiter (oboe), they left for a tour of seventeen concerts in Norway.

Professorial Staff

Retirements

July 1978

Frederick Grinke, FRAM (Violin)

Sidney Harrison, Hon RAM, FGSM (Piano)

Douglas Hopkins, D Mus (Lond), FRAM, FRCO, FGSM (Organ, Choir Training and Organ Accompaniment)

Leighton Lucas, Hon RAM (Orchestration)

Lilly Phillips, FRAM (Cello)

Madeleine Windsor, FRAM (Piano, Piano Accompaniment, and Aural Training)

Appointments

September 1978

Virginia Black (Harpsichord)

Graeme Humphrey (Piano)

Geoffrey Mitchell (Singing)

John White, ARAM (Viola)

Distinctions

KCB

Robert Armstrong, CB, CVO, MA (Oxon)

CBE

William Alwyn, FRAM

Louis Kentner, Hon RAM

Helen Watts, FRAM

Hon D Mus (Oxon)

Dietrich Fischer-Dieskau, Hon RAM

Herbert von Karajan, Hon RAM

Birth

Morris: to Gareth and Patricia Morris (*née* Murray), a daughter, Mary Eleanor, 24 July 1978

Marriages

Brockless-Wright: Brian Brockless to Jennifer Wright, 3 August 1978

Rowland-Shaw: Christopher Rowland to Jennifer Lucy Shaw, 15 July 1978

Deaths

Ethel Bartlett, FRAM, 17 April 1978

Professor James Denny, MBE, MA, Mus B (Cantab), Hon RAM Douglas Fox, OBE, MA, B Mus (Oxon), Mus D (Edin), Hon D Mus (Bristol), Hon RAM, FRCM, FRCO, 23 September 1978

Ambrose Gauntlett, FRAM, 9 October 1978

Beryl Peckham, 23 August 1978

Cedric Sharpe, Hon RAM, 3 July 1978

Frank Thomas, ARAM

Norman Tucker, CBE, Hon RAM, 10 August 1978

Gwladys Williams, 12 February 1978

University Awards

B Mus (Lond), July 1978

Class II Division 1 Christine Bell, Robert Crowley, Paul Ellison, Julian Hellaby, Andrew Parmley, John Shepherd

RAM Club News

Madeleine Windsor

The Annual Dinner of the RAM Club took place at the Royal Lancaster Hotel on 1 June and was attended by a large number of members and guests. I am sure everyone will agree that the Royal Lancaster surpassed itself in providing a particularly delicious meal; and, under the Chairmanship of our well loved President Margaret Hubicki ('Peggy' to her innumerable friends) the evening passed with great enjoyment to everyone.

In proposing the toast of the RAM and RAM Club Sir Charles Groves spoke of his many associations with Academy personalities (as well, naturally, as those of 'another place'!). His attitude indeed served to cement what is now more friendship than rivalry between the two establishments. Mrs Hubicki, in replying, made reference to many incidents in her own studentship, recalling such glittering names as Victor Booth, Harold Craxton, Clifford Curzon and Flora Nielsen. To some of us her reference to B J Dale (that incomparable musician and teacher) was most warmly welcomed by those who were privileged to be his pupils. Marjorie Thomas welcomed many distinguished guests and gave personal impimentation to the association between Sir Charles Groves and RAM personnel by recalling a performance of *The Dream of Gerontius* in which he conducted and she sang the part of the Angel.

Among the guests (too many to enumerate) more illustrious Academy names such as Dame Eva Turner and Moura Lympny appeared and one noted that the deputy Lord Mayor of Westminster was present as well as such well known personalities as Sir Edmund Compton. Emmie Tillett, Philip Cranmer, Ursula Vaughan Williams and that notable figure who in a few days was to reach his 100th year—none other than Sir Robert Mayer. These and many other distinguished guests were represented by one of their number, Bernard Keeffe, who outlined some facets of his career in a speech of thanks on behalf of all the guests.

No one who enjoyed the evening could fail to realise the expert and indefatigable hard work done by our tireless honorary secretary Guy Jonson to whom we offer our *most* grateful thanks.

Rex Stephens, FRAM President of the RAM Club, 1978-9

John Streets

Glancing down the gilded panels of illustrious past presidents one may read the names of conductors, pianists and other instrumentalists, singers and even royalty, but until this year never a mere accompanist; but then, Rex Stephens, the Club's new President, is no mere accompanist either.

Born and educated in Launceston, (although the elusive Cornish accent can only be detected in his inimitable story-telling)



Photograph by Douglas Hawkridge

he came to London when he was seventeen to study privately before entering the RAM at the comparatively late age of twenty-four. During those seven years he had already embarked on a career of accompanying, teaching and playing for choirs, both religious and secular, but then had decided that he needed the wider experience which the Academy could offer, although he continued working (and paid his own fees!).

War service intervened, and during this period he married Honor Tolchard, who, only last year, nursed him through a long and serious illness and who is known to all our colleagues as *his* devoted accompanist at most Academy functions. (She bakes marvellous cakes too!)

After the war he studied piano accompaniment with Ivor Newton, returning to the Academy as accompanist to the Choir and Opera Class, of which he was later to become the senior répétiteur. He was appointed professor of piano accompaniment in 1951, the year in which I first met him, although I was then only a student in the rival accompaniment class of John Wills, but my first real contact with Rex, (and anybody who has played piano duets will know how real such a contact is!) was during my final year in a performance in 1954 of Brahms's *Liebeslieder* Waltzes.

For thirty years he accompanied many of our leading singers and instrumentalists in recitals for the BBC and in concerts throughout Europe, building up an enormous repertoire; and it is the experience gained from this varied career which places him amongst the most highly respected teachers and coaches living in England today. He has always sought to raise the status, and standard, of accompanists and has recently been responsible for inaugurating a special first-year course for all students entering the Academy with piano as their first study. His love and knowledge of *lieder*, and especially the songs of Hugo Wolf, is inexhaustible, and the Academy is indeed fortunate in having him as the 'father' of its newest faculty. In him countless students have found a 'Guide, Philosopher and Friend' and his integrity and unshakable sense of justice, always expressed in that special, quiet, tactful manner, is an example to some of his more temperamental fellow-musicians. He indeed need never ask 'Am I too loud?'.

Rose and Anna Guy Jonson

Mrs Armstrong and Mrs Cobos (Rose and Anna) of the Catering Staff retired from the Academy at the end of the Summer after very many years of loyal and devoted service. Rose had been with us for over twenty-five years, for the major part as Manageress—as successor to Mr Maxwell—and Anna's assistance covered a period of twenty years.

In order to show their thanks and appreciation the Professorial staff raised a subscription in co-operation with the RAM Club and to which members of the Administrative staff joined. At a lunch-time gathering during the final week of the Summer Term these two much-loved friends were handed cheques which together totalled just under £500. The occasion was inevitably tinged with some sadness but all were agreed with the wishes expressed that they both may now have the opportunity of enjoying many years of well-earned leisure and happiness.

Town Members

Barker, Christine, 8 York Mansions, 84 Chiltern Street, London W1M 1PT

Barnard, Steven, 16 Maygrove Road, London NW6

Bowers, Timothy, 39 Queen's Avenue, London N10

Cherry, Ann, 186 Prince Regent Lane, London E13 8SG

Cook, Susan, 9 Willersley Close, Sidcup, Kent DA15 9EJ

Davison, Arthur, 'Glencairn', Shepherd's Hill, Merstham, Surrey RH1 3AD

Durden, Alastair, 'Woodbury', Potter's Lane, Send, Woking, Surrey GU23 7AJ

Farrell, Peter, 45 Daniells, Welwyn Garden City, Hertfordshire

Harverson, Alan, 34 Park Farm Close, London N2 0PU

Heath-Davies, Valerie, 25 Old Fold View, Arkley, Barnet, Hertfordshire

Hills, Nicholas, 'Camphigh', Chiddingstone Causeway, Tonbridge, Kent

Ingram, Janice, Kent College for Girls, Pembury, Tunbridge Wells, Kent TW2 4AX

Lawrence, David, 2 Marlborough Avenue, Edgware, Middlesex HA8 8UH

Lester, Geoffrey, 7 Wigmore Walk, Carshalton, Surrey SM5 1RF

Lindquist, Ray, 51 Queen's Grove, London NW8

Lloyd, Cyril, 75 Littlebury Road, London SW4

Locock, Victoria, 21 Compayne Gardens, London NW6

Lowe, Trevor, 116 King's Avenue, Watford, Hertfordshire

Missen, Heather, 8 Wyatt's Close, Chorleywood, Hertfordshire

Munisamy, Nigel, 52 Galveston Road, London SW15

Nicol, Alastair, 1 Chasewood Avenue, Enfield, Middlesex

Osborne, Anne, 83 Dora Road, London SW19 7JT

Palmer, Jane, 23 Warren Avenue, Cheam, Surrey SM2 2QN

Petridou, Soula, 7 Lark Rise, Hatfield, Hertfordshire

Rumsey, Michael, Ashbrook Cottage, Alexander Lane, Hutton, Essex

Russell, Anita, c/o 38 Hurtwood Road, Walton-on-Thames, Surrey

Sweeney, Katherine, 59 Riffel Road, London NW2 4PG

Taylor, Clara, 'Lintalee', Austenwood Lane, Gerrards Cross, Buckinghamshire

Thomas, Phillip, 38 King Henry's Road, London NW3

Truefitt, Alison, 254 Alexandra Park Road, London N22

Turle, Marilyn, East Cottage, Chobham Place, Chobham, Nr Woking, Surrey

Violaris, Andonis, 44 Ridge Road, London N8

Warden, Anne, 131 West End Lane, London NW6

Waters, Susan, 112 Topstreet Way, Harpenden, Hertfordshire

Watkiss, Clive, 106 Honey Lane, Waltham Abbey, Essex

Wetherell, Pauline, 29 Stanley Buildings, Pancras Road, London NW1 5RU

Wright, John, Felsted School, Dunmow, Essex CM6 3LL

Country Members

Anderson, Judith, 21 Amersham Hill, High Wycombe, Buckinghamshire

Campbell, Catherine, 'Marian', Glendun Park, Ballymena, Co Antrim, N Ireland BT43 6ES

Castle, Susan, 'Fairwinds', The Street, Mortimer, Reading, Berkshire RG7 3SY

Cavett, Esther, 33 Grange Lane, Bromham, Bedfordshire MK43 8NR

Corp, Elizabeth, 1 Hollingsworth Lane, Epworth, Doncaster, S Yorkshire

Ellison, Paul, Winkworth Farm Cottage, Hascombe, Godalming, Surrey GU8 4JW



Photograph by Douglas Hawkridge

Alterations and additions to List of Members

Fish, Margaret, *Scale Hall Farm, Morecombe Road, Lancaster, Lancashire*
 Gwyther, Lesley, 'Lyndale', 13 Upton Park, Chester, Cheshire
 Gough, Alan, 'Lyndale', 13 Upton Park, Chester, Cheshire
 Gow, Helen, (Mrs R S Langrish), *Doverhay Cottage, Oakhurst Road, Battle, Sussex TN33 0JL*
 Hellaby, Julian, 2 Lakeber Terrace, Robin Lane, High Bentham, Lancaster LA2 7AF
 McGuire, Edward, 8 Devonshire Terrace, Glasgow G12
 Marcan, Mary, (Mrs Bull), Woodford House, Bakery Lane, Pilton, Somerset
 Nelson, Mrs R I, 'Priorsland', Carrickmines, Co Dublin, Ireland
 Page, Robin, 89 Tuddenham Avenue, Ipswich, Suffolk
 Parkinson, Paul, 3 Briscoe Avenue, Moreton, Wirral, Merseyside L46 0TL
 Race, Steve, 'Westcott', Martins End Lane, Great Missenden, Buckinghamshire
 Rees-Jones, Eirian, 15 Darley Road, Manchester M16 0DG
 Reynolds, Hilary, 24 The Avenue, Taunton, Somerset
 Rowland, Christopher, Music Department, University of York, Heslington, York YO1 5DD
 Taylor, Christopher, 190 Fairview Avenue, Wigmore, Gillingham, Kent ME8 0QE
 Thompson, Mrs Clare, Clifton Croft, Asbourne, Derbyshire
 Treanor, Elizabeth, Lincoln House, Burley Road, Oakham, Leicestershire
 Williams, Mrs Rosemary, (née Leathard), 'Nimrod', 18 The Verneys, Cheltenham, Gloucestershire
 Willis, Christopher, 9 Westleigh Road, Barton, Seagrave, Kettering, Northamptonshire NN15 5AJ

Overseas Members

Bennett, Christina, *Badhuisweg, 8 Warder NH, Holland*
 Weilbaecher, Daniel Jnr, 115, Horseshoe Drive, Lafayette, Louisiana, 70503, USA

Student Members

Swansborough, Wilfrid James, 61 Hamilton Avenue, Tolworth, Surrey
 Vorreyer, Sonja, 1 Otterwood Cottages, Beaulieu, Brockenhurst, Hampshire
 Wildman, Mark, 26 The Cloisters, Windsor Castle, Berkshire
 Wu, Michelle, Holy Cross Convent, 3 Fitzjohn's Avenue, London NW3 5JX

RAM Concerts

Summer Term

Symphony Orchestra

11 July
Kabalevsky Overture 'Colas Breugnon', Op 24
Dvořák Cello Concerto in B minor, Op 104
Strauss 'Ein Heldenleben', Op 40
Conductor Maurice Handford
Soloist Susan Dorey (cello)
Leader Alison Kelly

Chamber Orchestra

30 June
Brahms Serenade No 1 in D, Op 11
Elgar Introduction and Allegro for string quartet and string orchestra, Op 47
Weber Andante and Rondo ungarese for viola and orchestra in C, J 79
Kodály Dances of Galánta
Conductor Lawrence Leonard
Soloists Alison Kelly, Lyn Fletcher, Catherine Marwood, Julia Desbrulais (string quartet), Margaret Lamb (viola)
Leader Peter Hanson

Repertoire Orchestra

7 July
Bartók Dance Suite
Dvořák Symphony No 8 in G, Op 88
Howells Elegy for viola, string quartet and string orchestra
Strauss 'Morgen!', Op 27/4; 'Ständchen', Op 17/2
Bax Tintagel
Conductors Maurice Miles, and Members of the Advanced Conductors' Class: Dov Schmidt, David Cole
Soloists Catherine Marwood (viola), Peter Hanson, Stephen Rouse, Peter Lale, Martin Loveday (string quartet), Vanessa Scott (soprano)
Leader Helen Boardman

Training Orchestra

12 July
Beethoven Symphony No 6 in F, Op 68 ('Pastoral') (I)
Mendelssohn 'Elijah'—'Hear ye, Israel'
Sibelius Symphony No 3 in C, Op 52 (II)
Mendelssohn 'Elijah'—'Man of God'; 'It is enough'; 'See, now he sleepeth'
Elgar 'Falstaff', Op 68—Two Interludes
Weber Clarinet Concerto No 2 in E flat, J 118 (II, III)
Conductors Maurice Miles, and Members of the First-year Conductors' Class: Rupert Bond, Peter Currie, Philip White, Robin Page, David E Robertson
Soloists Sheilaigh Worsley (soprano), Nicholas Hills (tenor), Charles Stewart (baritone), Stephen Butler (clarinet)
Leader Stephen Brown

Westmorland Concerts, in the Purcell Room, were given on 26 April by Patricia Calnan (violin), Christopher Axworthy (piano), and Catherine Duckett (bassoon); on 17 May by Judith Mitchell (cello), Jennifer Coultas (piano), Beryl Korman (soprano), and Phillip Thomas (piano); on 31 May by Sioned Williams (harp), Shelagh Sutherland (piano), and Ingrid Culliford (flute); and on 14 June by Rosemary Furniss (violin) and Miriam Juviler (piano). In addition to regular Tuesday and Wednesday lunch-time concerts, evening recitals were given by Alexis Pope (piano) on 25 April, Richard Mapp (piano) on 9 May, E de Quetteville Houlihan (piano) on 16 May, Sebastian Comberty (cello) on 22 May, Eleanor Alberga (piano) on 6 June, Louise Williams (violin) on 13 June, and Keith Marshall (oboe) on 27 June.

Vaughan Williams 'Riders to the Sea'
Poulenc 'Les Mamelles de Tirésias'
 23-26 May

'Riders to the Sea'
Cathleen Clare Moll
Nora Paula Bott
Maurya Kristina Johnston
Bartley Michael Neill/Timothy Evans Jones
A Woman Marilyn Bennett



Les Mamelles de Tirésias
 Finale
 Photographs by Douglas
 Hawkridge

'Les Mamelles de Tirésias'
The Producer Antony Brett-Shelley
Thérèse Elizabeth Brice
Her Husband Kevin Hughes
Presto Peter da Costa
Lacouf Jared Salmon
A Policeman Stephen Williams
A Newspaper-seller Lesley Garrett
A Journalist Nicholas Hills
A Son Mark Fellows
A Lady Rosemary Middleton
Another Lady Maria Ward
A Gentleman Timothy Harper
Chorus Jill Cooper, Irene Grant-Jones, Jane Highfield, Julie Hunter, Rosemary Middleton, Hilary Reynolds, Diane Rees, Christine Tear, Jill Washington, Pauline Wetherell, Joyce Barnes, Marilyn Bennett, Sally Daley, Maria Ward, Helen Willis, Clare Wilson, Geoffrey Dolton, Nigel Draycott, Timothy Evans Jones, Nicholas Hardy, Nicholas Hills, Richard Knott, Michael Neill
Director of Opera John Streets
Conductor Simon Rattle
Producers Christopher Renshaw (Vaughan Williams), John Copley (Poulenc)
Designer Robin Don



Les Mamelles de Tirésias
 Thérèse (Elizabeth Brice)



Les Mamelles de Tirésias
 Presto and Lacouf (Peter da Costa and Jared Salmon)

RAM Awards

Lighting Graham Walne
Assistants to the Director Mary Nash, Clara Taylor
Assistant Conductors David E Robertson, Christopher Willis
Assistant Répétiteur Phillip Thomas
Movement Anna Sweeny
Choreography Romaine Grigorova
Assistant Producer Howard Curtis
Stage Management Katherine Power, James Brett, Adrian Pegg
Lighting Assistant Andrew Thompson
Costumes Margaret Adams, Janet Mayo
Wardrobe Julie Hunter, Jill Cooper
Scenery Albert Cristofoli, Benjamin Morgan
Assistants to the Designer Buffy Kimm, Karyn McCallum
Leader of Orchestra Alison Kelly

Recital Diploma, July 1978

Piano Sheryl Clarke, Michal Kalekin-Schmidt, Shihomi Kishida, Philip Smith, Nicholas Walker
Organ Robert Crowley, Paul Ellison, Nicholas Woods
Singing Lesley Garrett, Nicola Lanzetter, Clare Moll, Vanessa Scott, Alison Truefitt, Mark Wildman
Violin Sophy Langdon, Janet Masters, Katherine Sweeney, Elizabeth Treanor
Viola Garfield Jackson
Cello Michal Kalekin-Schmidt, David Perks
Flute Carol Brown
Trumpet (Orchestral Diploma) Graham Hastings
Guitar Darko Petrinjak

Division V with Distinction, July 1978

Piano Jocelyn Abbott, Sylvia Bowden, Iain Burnside, John Byrne, Onyx Chan, Rohan De Silva, Alana Etherden, Toyomi Hebiguchi, Anthony Lee, Laura O'Gorman, Mark Tatlow
Piano Accompaniment Michael Dussek
Organ Edward Akers, Kin Yu Wong, John Wright
Singing Pauline Wetherell
Violin Andrew Laing, Helen M Stanley
Viola Peter Lale
Cello Susan Dorey, Josephine Easthope, Christine Khoo
Oboe Mark Howells
Clarinet Christopher Swann
Bassoon Stephean Reay
Recorder Catherine Marwood, Dale Noble, Gerard McDonald, Anthony Robson
Lute Maria Chciuk-Celt

Division V with Merit, July 1978

Piano Malcolm Green, Julian Hellaby, Iain Ledingham, Roger Rayner
Piano Accompaniment Susan Cook, Christopher Cox, Stuart Hutchinson, Marie Meyler, Mark Tatlow
Organ Roger Rayner
Singing Christine Barker, Marilyn Bennett, Paula Bott, Kevin Hughes, Rosemary Middleton, Michael Neill, Dafydd Phillips, Elisabeth Priday, Hilary Reynolds, Charles Stewart, Jill Washington, Clare Wilson

Violin Anne Fleetcroft, Julia Hsiao, Lena King, Mariëtte Richter, Dov Schmidt
Viola Timothy Grant
Cello Timothy Hewitt-Jones
Flute John Allan, Ann Hill
Oboe Neil Carlson, Gerard McDonald, Alastair Nichol, Christopher Redgate
Clarinet Ruth Ballard, Stephen Butler, Susan Castle, Katherine Tewson
Bassoon Peter Bennett, Judith Gosby
Recorder Katherine Tewson
Trumpet Robert Ferriman
Guitar Maria Chciuk-Celt, Charles Rock

GRSM Diploma, July 1978

Class I Malcolm Green, Laura O'Gorman

Class II Division 1 Susan Waters

Class II Division 2 Alison Beatty, Elizabeth Corp, Margaret Crichton, Thomas Hargrave, James Haughton, Ann Ingram, John Mitchell, Mortimer Rhind-Tutt, Wendy Tickler, Sonja Vorreyer, Stephen Williams, Nicholas Woods

Class III Byron Jenkins, Geoffrey Lester, Paul Perryman, Phillip Walker, John Wyatt

Pass Fiona Barten, Martyn Fox, Alison Harding, John Pochin

LRAM Diploma, September 1978

Piano (Performer's) Mariette Richter

Piano (Teacher's) Nicholas Bosworth

Singing (Teacher's) Muriel Mackenzie, Imogen Nicholls

Violin (Performer's) Anne Fleetcroft

Violin (Teacher's) Anne Fleetcroft, Gillian Reynolds, Carolyn Stapley

Cello (Teacher's) Melanie Turner

Flute (Teacher's) Julie Smith, Russell Stokes

Oboe (Teacher's) Hilary Ffoulkes

Clarinet (Teacher's) Howard Turner

Horn (Teacher's) Huw Jenkins

Andrew Allpass, Nan Annesley, David Archer, Marios Argiros, Robert Atchison, Joseph Atkins.

Julie Baker, Matthew Bale, John Bampton, Steven Barron, Jonathan Bass, Andrew Benians, Mark Bethel, Nicola Bibby, Richard Bissill, Joanna Borrett, Janet Bourgaize, Sean Bradley, Hilary Braime, Stella Brown, Francesca Bruns, Helen Buckby, Jayne Bull, Guy Bunclarke, Juliette Burden, Kathryn Butler.

Nicholas Calver, Catherine Capes, Jane Carr, Claire Carson, Jeremy Carter, Ian Chamberlain, Julie Charles, Elizabeth Charleson, Sara Clarke, Fiona Claydon, Janet Cleave, Paul Copas, Maria Corina, Susan Cotter, Helen Crooksston, Janet Crouch, Daniel Crowley, Gavin Cunningham.

David Daniels, Carl Darby, Rosemary Davidson, Richard Davies, Janette Dean, Sarah Deere-Jones, Janet Dick, Mary Doran, Tom Dupre, Nicholas Durkan.

Nicholas Eastop, Hilary Elliott, Tomos Ellis, Susan Eveson.

Nicola Farley, Jose Feghali, Sophie Fisher, Gerald Fitzgibbon, Stephen Foster, Patricia Frost.

Felicity Gaye, Fiona George, Eve Gibbons, Ian Gill, Mark Goddard, Nigel Gomm, Janet Gott, Philip Gould, James Gray, Lance Green, Claire Greenwood.

Dellal Hafidh, Susanna Halberda, Jane Hanna, Geoffrey Harniess, Eleanor Harris, Jennifer Harris, Jacqueline Hartley, Peter Hatfield, Adrian Hicks, John Hoskins, Anthony Houska, Juliet Howell, Ann Hubble, John Hudson, Susan Hudson.

Frances Jackson, David James, Richard James, Janet Jeffreys, Sally Jones, Anna Joubert.

Elaine Keightley, Richard Kippen, Judith Kogan, Junri Konii.

Mary-Rose Langfield, Ruth Lawrence, Julian Leaper, Gavin Lee.

Gillian MacDonald, Ross McDonald, Raymond McKeown, Sophie McMillan, Elisabeth McNamara, Anna Maguire, Rachel Maguire, Paul Majchrzyk, Helen Martin, Robin Mason, Nicola Meecham, Susan Meszaros, Joel Michaels, Jacqueline-Marie Miles, Julie Monument, Judith Moreland, Gail Mortley, Clive Mountcastle, John Mower, John Mullings.

Charles Naylor, Christopher Newport.

Kampadi Okpa, Astmar Olafsson, Derek Orchard, Claire Orsler, Lorna Osbon.

Claire Parfitt, Kevin Parker, Janice Patrick, Timothy Pells, Kathryn Perry.

Stephen Quigley.

Joseph Rappaport, Catherine Rawstron, Claire Richardson, Vikie Ringguth, Ann Robert, Timothy Roberts, Joanna Rolfe, Elizabeth Rooney, Malcolm Ross, Peter Rudnick.

Marie Saba, Meilanny Sajuthi, Joseph Sanders, Graham Scrivener, Patricia Seager, Celia Sellschop, Jean Seow, Deborah Sewell, John Shaddock, Lesley Shaw, Simon Shewring, Kevin Simpson, Keith Siver, Paul Skelton, Julia Smith, Barbara Snow, Richard Standley, Ann Stanford, Paula Stephenson, Claudia Strauss, Jonathan Sutton, Lucina Swain, Wilfred Swansborough. Philip Taylor, Ruth Theobald, Shane Thio, Sarah Tunstall, Martin Turner, Paul Turner, Sigrid Turnlund, Michael Turtle.

Sanet van den Berg, Gary Veale.

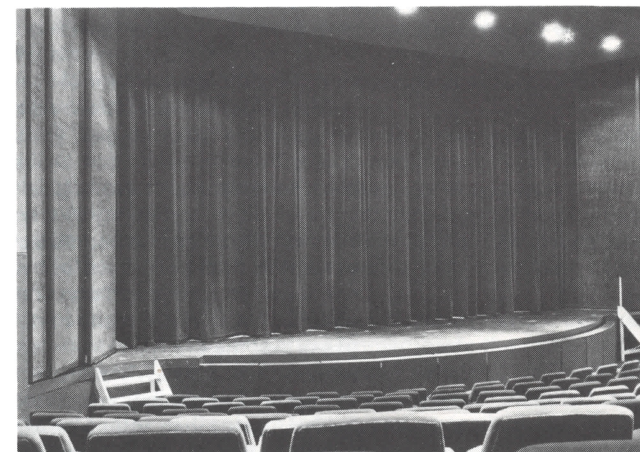
Cynthia Wakefield, Helen Wakelam, Lawrence Wallington, Kevin Walton, Julia Watkins, Tracy Webb, Lesley Whatley, Julian White, Anthony Whitehurst, Fiona Whitelaw, Janice Wilks, Ellen Williams, Karen Williamson, Philip Williamson, Julia Wilson, Debra Wineman, Robert Winn, Marilyn Wolff, Yogi Wong, Amanda Woods, Robert Woollard, Stephen Wright, Michele Wu. Jeffrey Zimmerman.

New Students

Autumn Term, 1978

Andrew Allpass, Nan Annesley, David Archer, Marios Argiros, Robert Atchison, Joseph Atkins.
 Julie Baker, Matthew Bale, John Bampton, Steven Barron, Jonathan Bass, Andrew Benians, Mark Bethel, Nicola Bibby, Richard Bissill, Joanna Borrett, Janet Bourgaize, Sean Bradley, Hilary Braime, Stella Brown, Francesca Bruns, Helen Buckby, Jayne Bull, Guy Bunclarke, Juliette Burden, Kathryn Butler.
 Nicholas Calver, Catherine Capes, Jane Carr, Claire Carson, Jeremy Carter, Ian Chamberlain, Julie Charles, Elizabeth Charleson, Sara Clarke, Fiona Claydon, Janet Cleave, Paul Copas, Maria Corina, Susan Cotter, Helen Crooksston, Janet Crouch, Daniel Crowley, Gavin Cunningham.
 David Daniels, Carl Darby, Rosemary Davidson, Richard Davies, Janette Dean, Sarah Deere-Jones, Janet Dick, Mary Doran, Tom Dupre, Nicholas Durkan.
 Nicholas Eastop, Hilary Elliott, Tomos Ellis, Susan Eveson.
 Nicola Farley, Jose Feghali, Sophie Fisher, Gerald Fitzgibbon, Stephen Foster, Patricia Frost.
 Felicity Gaye, Fiona George, Eve Gibbons, Ian Gill, Mark Goddard, Nigel Gomm, Janet Gott, Philip Gould, James Gray, Lance Green, Claire Greenwood.

The auditorium of the Sir Jack Lyons Theatre
 Photograph by Douglas Hawkridge



President Mark Snee
Vice-President and External Officer Rupert Bond
Treasurer John Cuneen
Publicity Officer Tony Robson
Social Secretary Robert Moore
Education and Welfare Officer Janet Williams

Editorial

Mark Snee

It is an interesting thought that two people, whose retirement has been a sad beginning to this academic year, were serving RAM students before most of the present student population was born. Between them, Mrs Rose Armstrong and Mrs Anna Cobos have given nearly fifty years of service to both students and staff, and the gratitude of a few thousand students cannot be adequately expressed here. Nevertheless, I wish them both well in their retirement as surely do all RAM students.

At the risk of making the Students' Union Committee sound like a school council whose solitary item on every agenda concerns school dinners, I must say that we feel that an improvement in canteen facilities should take a very high priority this year. There are of course many demands on finance within the Academy, and we do not underestimate the problems of staffing, yet it is essential that hot food of a satisfactory standard should be available to students throughout the lunch period. Representation on this subject has taken place for some time, and I would be delighted if I thought that this was the last time the subject was to be aired this year. Perhaps the answer is to invite Mrs Shirley Williams and Mr Egon Ronay to lunch!

Once again elections for the Students' Union and Students' Club committees took place at the end of last term. The Annual General Meeting of the Students' Club was particularly interesting this year. Not only were several amendments to the constitution passed, which should make the organisation of the Club more satisfactory, but for the first time, the Treasurer and Secretary presented reports to the meeting. It was most pleasing that after paying for several much needed additions in bar equipment, there was a healthy profit which has been placed in a deposit account. Of course, this is quite remarkable when one considers that RAM students don't usually drink!

The 'Mayflower Garden' was for the second year running the venue for the Summer Ball. The sight of 250 Academicians floating up the Thames on a boat which was undulating in time with the disco records would surely give inspiration to Handel if he were to write a twentieth-century *Water Music*. Since Christmas, the RAM Football Club have had some autonomy. A committee was elected to run the Club and, complete with new kit at great expense, they continued the great tradition and did not lose a match. (No, I am not going to tell you how many matches they played!) I am also pleased to say that the Christian Union is still in our midst continuing its good works. I wish the newly elected committee every success.

Finally, I must tell you that the future looks very interesting indeed, with a visit from Mrs Mary Whitehouse imminent. For full details of her visit please turn to issue No 219 immediately.

Review Week, March 1978

Carol Calton

The penultimate week of the Spring Term 1978, saw the temporary suspension of the normal routine of classes and lectures which constitute Academy life, in favour of the more uncommon events of Review Week. In the five days between its commencement on Monday 13 March and its conclusion on Friday 18 March Review Week had succeeded in focusing its attention, albeit briefly, on many types of music, from Baroque to *avant-garde* to jazz, in a programme comprising thirteen events. In addition to the talks and concerts given by members of the Academy, several 'guest celebrities' from the world of music also kindly gave their time to both inform and entertain.

The first event of the week concerned a very distinguished visitor to the Academy. The internationally acclaimed concert pianist, Murray Perahia, talked with Arthur Jacobs for over an hour about his musical background, opinions and beliefs. Perahia was introduced to the world of music at the early age of four, when his father, an ardent opera-lover, began taking him along to performances as a companion. (His mother had, and incidentally still has, little interest in classical music.) Perahia began to take piano lessons and later became a student of conducting, training which he now puts to good use in conducting Mozart piano concertos from the keyboard. He first achieved international fame when, on advice from his agent, he entered and won the Leeds Piano Competition. Despite his success in this, he maintains that he entered 'just for a lark', and dislikes the idea of competing in music.

Perahia somewhat astounded the audience with the revelation that he can have a Mozart concerto learnt and ready for performance in three days, citing an instance in Albany, when circumstances necessitated his learning the C major, K 503 in several days, away from a keyboard, travelling on buses towards the engagement at which the work was to be performed. Perahia modestly conceded that it was 'not such a good performance', being a believer in the fact that there is 'no substitute for time'. He sees his rôle as being a re-creative one, feeling very much that in performance the accent should be on the wishes of the composer and not on one's own ideas, although one should not bury one's own personality completely. He also sees himself as an interpreter, trying to make intellectual and emotional sense of a work written many years ago, to a modern-day audience. To make this possible, he feels that it is of the utmost importance to have a thorough factual understanding of the composer and the times in which he lived. Perahia proved to be an extremely modest and perspicuous interviewee, and answered the subsequent questions from the audience both thoughtfully and lucidly.

Tuesday began with a choice between two events. In the Duke's Hall, the 'New Music Consort', conducted in the absence of Paul Patterson by David E Robertson, gave a concert which included music by Berio, while in the Concert Room the composer of the term, Igor Stravinsky, was making his first prominent appearance on the Review Week agenda, with a concert of his music arranged by Sidney Griller.

The Lunchtime Concert did not follow its usual format, but was one in a series of concerts given to commemorate the death of the greatly neglected English composer, John Jenkins (1592-1678). This concert consisted of vocal music, which included settings of the poetry of George Herbert, and several pieces for the lute, which were played by Ian Gammie, who also played the

bass viol for the vocal pieces. The other instrumentalists were Tim Crawford (theorbo) and Peter Holman (chamber organ). The four singers gave beautiful accounts of the vocal music of Jenkins, such as 'O sacred tears,' 'Why sigh'st thou, shepherd?' and 'Bright spark shot from a brighter place.' The singers involved in this concert were Kathleen Summers (soprano), Michael Procter (alto), Nicholas Hills (tenor) and Charles Stewart (bass). The concert served to strengthen a question which had been raised in the course of its introduction: 'Why the neglect?'.

In the afternoon, the Duke's Hall was the venue for a performance of the work that was once described as 'a wrestling match between two pianists', the work that Stravinsky wrote to perform with his son, the Concerto for two solo pianos. Wilfrid Parry's short but substantial introduction to the work, interpolating illuminations from the music, was a definite aid to comprehension of the ensuing performance. The work is predominantly stormy, the second movement, a 'Nocturne', providing a calm interlude before the 'Variations' and 'Prelude and Fugue' that follow. After the introduction, Jonathan Darlington and David Lawrence gave a vigorous and very effective performance of the work.

The dictionary definition of the word 'peripatetic' is 'walking about'. However, in the course of a talk on 'Peripatetic Teaching' on Wednesday morning, the audience were told that it is vital to own a car if one wants to take up this kind of work. So vital in fact, that some counties even operate their own car-hire scheme to ensure that their teachers can achieve the maximum mobility. This was just one of the topics covered by John Ridgeon, the County Music Adviser for Leicestershire, in a highly informative talk which dealt with most aspects of this type of teaching. Outlining his own career as an example, Mr Ridgeon spoke of the various opportunities available in this field, explaining the salary structure in detail. He stressed that he works a very flexible timetable within a certain framework; for instance, his teachers have to work 27½ hours per week, but they can arrange their time to suit their own commitments. Other counties may not be so generous, preferring to determine how a teacher should allot his time. The talk also included some very welcome advice on how to handle interviews, and also on how to deal with the common problems that arise once you start teaching, such as pupil selection, overbearing head teachers and such-like. Peripatetic Teaching has more posts to offer to wind, string and brass players than to keyboard players, because of the abundance, in most counties, of local piano teachers, although Mr Ridgeon does employ a few pianists. The advantage of this type of work is that a would-be performer can supplement the income which he receives from solo engagements, whilst having enough time left to practise or take part in ensembles and orchestras.

After the lunch-time Concert, which was once again concerned with the music of Stravinsky, came the event considered by many to be the highlight of this Review Week. The Sir Jack Lyons Theatre was filled almost to capacity as the 'Big Band', containing members of the Jazz Group, played several numbers to welcome two of the greatest names from the world of jazz, who had come to talk informally with Arthur Jacobs. For what seemed all too short a time, John Dankworth and Cleo Laine conversed on a variety of subjects, from the surprising morality of Las Vegas to the still-unanswered question of why jazz is such a male-

dominated world, and the problem of snobbery amongst lovers of different types of music. Pertaining to this, there was mention of the scheme of annual courses and lectures that the Dankworths set up in Wavendon, hoping to eliminate this snobbery from music, by organising concerts and instruction in all types of music for all people. Dankworth feels that they have failed to a certain extent, as there is still evidence, after ten years of the scheme, of the classical *cognoscenti* absenting themselves from, for instance, the folk music events, and vice versa. Even so, after this afternoon, there will definitely be some new recruits for the 1979 session. The couple stayed after the interview to listen, with genuine appreciation, to the band playing once more, with Dankworth rising to conduct, and with a borrowed saxophone, play with, the band that he organised at the Academy a few years ago. Thanks to the friendliness and humour of both these great artists, it was a memorable afternoon.

Jazz of a more traditional kind found its way into the Academy later that evening, in the shape of Kenny Ball and his Jazzmen, who played with considerable energy at the Easter Ball. Especially popular was the pianist of the band, who received a tremendous ovation from the assembled onlookers, for the piano solos which he played with almost unbelievable dexterity. Everyone enjoyed the food, drink and dancing until the early hours of Thursday morning.

At a more civilised hour of that morning, the Woodwind Repertoire Class assembled in the Concert Room to discuss both versions (octet and sextet) of Mozart's Serenade in E flat, K 375, with Roger Hellyer. Both versions then received a performance under the direction of Miss Georgina Dobrée.

The final Lunch-time Concert of the week was once more entirely concerned with the composer of the term. This concert consisted of two of Stravinsky's works, the first being the *Cantata* of 1953. Alison Truefitt (mezzo-soprano) and Kevin Hughes (tenor) gave a sensitive account of this work, the most instantly memorable item of the work being the beautiful 'Westron Wind'. The chorus and instrumentalists all gave a discreet but effective performance. The second item on the programme, *Histoire du Soldat* (Concert Suite), was performed with great panache, and received a well-deserved ovation from the audience. David E Robertson was the conductor for both works.

Student composers claimed their own concert in the afternoon, with works ranging from *Miniature Variants* for solo clarinet, being virtuosic 'fragments' performed by the composer, Harry Jepson, to the atmospheric piano work *From the Edges of the Universe* by Cyril Lloyd. This was performed by the composer with the lights dimmed, using unorthodox methods of sound-production at times, such as plucking the strings of the instrument to produce fantastic effects. The concert closed with the haunting *Duo* for violin and cello, which was played with great beauty by the composer, Thomas Kanter (cello) and Julia Hsaio (violin).

The concert given in the evening by the Symphony Orchestra was a great success. Despite a sparse audience, the orchestra, under the bâton of Maurice Handford, played an invigorating programme of Stravinsky, Ravel and Tchaikovsky. The concert began with the Symphonic Poem, *Chant du Rossignol*, ('Song of the Nightingale') from Stravinsky's opera *Le Rossignol*, which is based on the fairy-tale of 'The Emperor and the Nightingale' by Hans Andersen. In what was to be the final

Stravinsky item of this Review Week, Vanessa Scott gave a relaxed but suitably emotional performance of 'No word from Tom' from *The Rake's Progress*. The last item of the first half of the concert, *Daphnis et Chloé-Fragments Symphoniques (2ème série)*, remained in the minds of the audience as the crowning glory of this half of the concert, from the breathtakingly beautiful 'Lever du jour,' with its magnificent climax, to the energetic 'Danse générale'.

After the interval, Tchaikovsky's fourth Symphony was given a very robust performance. The last movement absolutely blazed towards a close, beautiful contrasting passages making each return to vigorousness seem increasingly exciting. After the concert the general feeling in the audience was that few professional orchestras could have given a more convincing account of their capabilities.

The final event of Review Week was the concert given on Friday night by the Repertoire Orchestra. Under their conductor Maurice Miles the orchestra played works by Beethoven, Marcello and Elgar, including the latter's perennial 'Enigma' Variations. In a week during which so much new music had been introduced, it was refreshing to hear such a familiar work once again.

Thus ended another Review Week, full of varied activities and entertainment. Of the thirteen events, five were either totally or partially dedicated to the composer of the term, and perhaps those who had previously thought that their musical tastes did not include Stravinsky had found cause to change their minds. Although faced several times with small audiences, all performers and speakers gave admirable accounts of their abilities, and all efforts were greatly appreciated by the people present.

The RAM Magazine

The *RAM Magazine* is published three times a year (in March, July and December) and is sent free to all members on the roll of the RAM Club and of the Students' Union. Copies may also be bought by non-members, price 50p per issue. Members are invited to send to the Editor news of their activities that may be of interest to readers, and the Editor is always glad to hear from members (and others) who would like to contribute longer articles, either on musical or on other topics. **Copy for the Spring issue should arrive no later than 1 January, for the Summer issue 1 April, and for the Autumn issue 1 September and, whenever possible, should be typed (double-spaced, one side of the page only), please.** All correspondence should be addressed to: The Editor, RAM Magazine, Royal Academy of Music, Marylebone Road, London NW1 5HT.

Some spare copies of issues 193, 199-200, 202-3, and 205-17 are available, free of charge. Please send requests to the Editor.

